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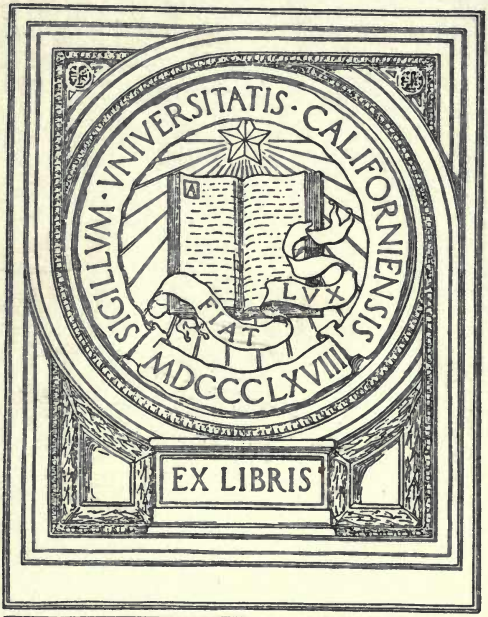
GIFT OF
A. F. Morrison



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THE

Varieties of Dogs,

AS THEY ARE FOUND IN OLD SCULPTURES, PICTURES, ENGRAVINGS, AND BOOKS.

With the Names of the Artiſts by whom they are repreſented, ſhowing how long many of the numerous Breeds now exiſting have been known.

By Ph. CHARLES BERJEAU.

LONDON:
DULAU & CO. 37 Soho Square.
1863.

B 4

GIFT OF
A. F. MORRISON

TORONTO

LONDON:
Printed by STRANGEWAYS & WALDEN,
28 Caſtle St. Leiceſter Sq.

TO

JOHN B. INGLIS, ESQ.

This Work

IS RESPECTFULLY DEDICATED

BY

HIS OBEDIENT AND FAITHFUL SERVANT,

PH. CHARLES BERJEAU.

M92816

UNIV. OF CALIFORNIA

THE

VARIETIES OF DOGS.

"Lo, the poor Indian . . . . .
But thinks, admitted to that equal ſky,
His faithful dog ſhall bear him company."
Eſſay on Man, Ep. I.

THE fidelity of dogs is ſo much more proverbial than that of their maſters, that an inſtance equally honourable to both is worth knowing. The chariot of Indru was waiting to carry Yoodhiſt'huru to heaven; he came to the place, his dog following. "I don't take dogs," ſays Indru. "Then I don't go," replies Yoodhiſt'huru. The dog, however, turned out to be Humu, a god, and the difficulty was got over.*

But we do not pretend to conſider dogs in a theological point of view. We will ſimply ſtate here to what purpoſe we preſent in the following plates the varieties of dogs as found in antique marbles, in

* Ward, *Hind. Hiſtory*, vol. iv. p. 448.

books, drawings, and pictures, down to the 17th century. According to Darwin's *Theory of Selection*, the forms of animals are, in the courſe of ages, modified by climate and habits, even when their ſpecies may be brought back to a type almoſt unique, and not complicated as regards ſize and general outline of the body. Are ſuch modifications highly obſervable in dogs, of which the common type may be, and is, in fact, varied almoſt *ad infinitum* by croſs-breedings? Such is the queſtion which the preſent book will, perhaps, help to bring a little nearer its ſolution.

Some of the greateſt artiſts ſeem to have had a particular fancy for dogs, and they have, without doubt, given correct likeneſſes of ſuch as they have drawn. The inſpection of their drawings, collected from every available ſource, and reproduced as much as poſſible in fac-ſimile, muſt, therefore, be acceptable to all who take an intereſt in ſuch queſtions.

The laſt exhibition of ſporting and other dogs which we have juſt witneſſed in the laſt week of March 1863, conſiſting of more than 1200 dogs, very fairly repreſented all the varieties now extant in England. Let us enumerate here the varieties exhibited as a point of compariſon with our drawings, in which, certainly, the greater part of theſe varieties may be ſtill recogniſed.

The firſt diviſion, ſporting dogs, ſhowed us:

1. The fox-hound.
2. The fox-terrier.
3. The bloodhound.
4. The otter-hound.
5. The deer-hound.
6. The harrier.
7. The beagle.
8. The greyhound.
9. The pointer.
10. The ſetter.
11. The black and tan ſetter.
12. The Iriſh ſetter.
13. The retriever.
14. The Ruſſian retriever.
15. The Clumber ſpaniel.
16. The ſpaniel.

The ſecond diviſion, dogs not uſed in field ſports, included the reſt of the canine varieties:

17. The maſtiff dog.
18. The Newfoundland.
19. The St. Bernard dog.
20. The Dalmatian.
21. The large ſize bull-dog.
22. The ſmall ſize bull-dog.
23. The bull terrier.
24. The black and tan terrier.
25. The white Engliſh terrier.
26. The Engliſh terrier.
27. The white Scotch terrier.
28. The fawn Scotch terrier.
29. The blue Scotch terrier.
30. The Skye terrier.
31. The Dandy Dinmont.
32. The pug dog.
33. The Italian greyhound.
34. The Blenheim ſpaniel.
35. The King Charles's ſpaniel.
36. The Malteſe dog.
37. The Scotch colley.
38. The French poodle.
39. The Eſquimaux dog.
40. The Pomeranian dog.

Among the large foreign dogs were:

41. A truffle-hunter.
42. A Ruſſian dog.
43. A boar-hound.
44. A Labrador dog.
45. A Secellan wolf-hound.
46. A reindeer or elk dog.
47. A hyæna and wolf-hound.
48. A wolf and fox-hound.
49. A Daniſh boar-hound.
50. An Auſtralian dog.
51. A Pruſſian terrier.
52. A Turkiſh dog.

Among the ſmall foreign dogs were:

53. A Cuba ſpaniel. And
54. A dog ſuppoſed to be a variety of the wild prairie dog of India.

Leaving to the ſportſman and to the artiſt, to find in the drawings the varieties which beſt correſpond with thoſe above enumerated, we will now point out more fully than it could be done under the drawings, the ſources from which they are derived.

Marco Polo found in Thibet dogs of the ſize of aſſes, ſtrong enough to hunt all ſorts of wild beaſts. The Aſſyrian dog (Plate 1), taken from a wild-aſs hunt in one of the baſ-reliefs of Nineveh at the Britiſh Muſeum, perhaps belonged to this variety, which Turner,

in his *Embaſſy to Thibet*, ſaw in a row of wooden cages, and deſcribes as "huge dogs, tremendouſly fierce, ſtrong, and noiſy." The following (Plates 2 and 3), drawn from the antique, are more like bloodhounds, while the type of the greyhound is eaſily traced to thoſe of Plate 4, likewiſe drawn from an antique ſtatue of Acteon, in the Britiſh Muſeum.

The French poodle (Plate 5), copied from a curious engraving in the Print-room of the Britiſh Muſeum, by an unknown French maſter, is accompanied by the following curious inſcription. Above his head, in a ſcroll, is:

IE SUIS LOYAL BARBET VEILLANT.

And under him:

Le ſage nous enſeigne, et di ce que ſ'enſuit.

Qui veut entrer dās la maiſon
Il doit hurter premieremēt,
En ouurāt dire ſa raiſon
Car ſ'il y entre lourdement
On crira, Barbet arreſte.
Crie, mord-le hardiment,
Car c'eſt comme toy vne beſte.

Dans la maiſon entre maints ſots
Pour y prendre où crocheter,
D'autre ſ'en vont voir dans le pot,
Qu'il y a pour le rapporter
Telz ſots ont gaigne le frotter
Ils ſont bien aiſez a cognoitre
Car ſont ennemis de mon maiſtre.

Le bon chien domeſtique veille, cependant que ſon maiſtre dort,
Et ſ'il vient quelqu'un il l'eveille, quand par fortune il dort trop fort.

An early German maſter ſhows us a pointer and a wolf-hound in Plate 6.

We do not recommend as models of beauty the two monſters (Plate 7) taken out of the *Directorium Humanæ Vitæ* (1480), but very likely they were drawn from a croſs-breeding between the greyhound and maſtiff. Bergman von Holpe, in the firſt edition of the *Stultifera*

Navis (1494), has drawn a lion-dog (Plate 8, No. 1); while greyhounds are repreſented by Ant. Sorg, in *Æſop's Fables* (Augſburg, 1475); and Fuſt and Schœffer, in the illuminated B of the famous Pſalter of 1457 (Plate 8, Nos. 2 and 3). The drawings of Plate 9 are taken from the firſt edition of the *Ship of Fools*, and ſhow bull-terriers and two dogs licking the ſores of the poor pilgrim at the door of the rich man.

In Plates 10 and 11 are the varieties of dogs ſeen, or more likely imagined, by the artiſt who illuſtrated the curious book of Fables compiled by Sebaſtian Brandt, and printed at Baſle by Jacobus de Phortzheim in 1501. Has Mich. Wohlgemuth, the maſter of Albert Dürer, drawn from nature this ſingular croſs-breeding between maſtiff and greyhound, with his lion-tail (Plate 12, No. 2), in the *Nuremberg Chronicle*, 1493? More faithful to nature, perhaps, but very little artiſtic, are thoſe repreſented by Wynkyn de Worde in the far-famed *St. Alban's Book of Juliana Barnes* (1496). Iſrael van Meckenen, the early Dutch or German maſter (1482–1489), has repreſented in his curious engravings (Plates 13 and 14) greyhounds, French poodles, fox-hounds, cur-dogs, ſpaniels, ſetters, &c. Albert Dürer (1471–1528) repreſents blood-hounds (Plate 15), greyhounds (Plate 17), lion-dogs, poodles, and Scotch terriers (Plate 18), a boar-hound, and, perhaps, a Newfoundland, in his engraving of the Knight followed by Death (Plate 19).

John van Eyck's terrier (Plate 16) is drawn from the picture in the National Gallery, London. In the book of the *Toiſon d'Or*, by Guillaume de St. Bertin (Paris, 1541, in folio), is, perhaps, what we may call a King Charles (Plate 20, No. 1); while No. 2 are, perhaps, boar-hounds, taken from the *Diſcours du Songe de Poliphile* (Paris, 1541).

Lucas Cranach (1470–1553) repreſented (Plate 21) ſpaniels, and a ſavage-looking wolf-dog. The dogs of Lucas van Leyden (1516, Plate 22) ſhow the bull-dog, the pointer, the ſetter, and an Italian greyhound. Burgkmair (Plate 23), in the triumph of Maximilian, depicted a lion-dog and a ſpaniel, very much like a Newfoundland. In Plate 24 are a harrier and a black and tan terrier, by Robetta, 1520; a bloodhound by Montagna.

Urs Graf, or the maſter known alſo by the name of Gamperlein, introduced many dogs in his *Paſſion*, printed by Knoblouch, Straſburg, 1507 (Plates 25 and 26). Martin de Vos (1579–1586) repreſented (Plate 27) greyhounds, ſpaniels, King Charles's, &c. But the firſt appearance of dogs, beautifully drawn, in an Engliſh book, may be traced to George Turberville's *Noble Arte of Venerie, or Hunting*, London, 1576 (Plate 28), in which is a maſtiff bitch with her pups, a black or Swiſs fox-hound (Plate 29); harriers, retrievers, a maſtiff dog (Plate 30); in the frontiſpiece of the book, here reproduced in fac-ſimile, a whole pack of fox-hounds (Plate 31). Londerzeel (1586) ſhows a water-ſpaniel; and Mair (1501) Scotch terriers. Among German maſters, Hans Shaeuflein (Plate 32) repreſented a wolf-hound, a ſetter.

Why R. Pynſon introduced a bear-baiting, ſeveral times reproduced, in the *Antibofficon* (London, 1521, in 4to.), is eaſy to gueſs in the hatred which even grammatical diſputes were able to produce in the pure ſcholaſtic era. The poor bear is aſſailed here (Plate 33) by a hoſt of maſtiffs, and perhaps of bull-dogs, which the artiſt has not very faithfully repreſented.

Early Italian artiſts deſigned few dogs in their works. One of the large wolf-hounds of Nicoletti da Modena (1536, Plate 4) is repreſented

with the muzzle now and then impoſed on dogs in France by the police authorities, when they ſuppoſe the temperature ſuſceptible of engendering hydrophobia—a miſtake which often cauſes a hetacomb of innocent canine victims.

Joſt Ammon, in his very curious book on hunting, entitled, *Kunſtliche wohlgeriſſene neu Figuren von allerlai Jagt Kunſt. F.furt am Mayn* (1592, 4to.), has drawn almoſt all the known varieties of ſporting dogs (Plates 35–42). The dog (Plate 43, No 1) with his tongue after the heraldic faſhion, illuſtrates the title of Sir Thomas Cockaine's *Short Treatiſe of Hunting* (London, 1591, in 4to.), which may be conſidered as the ſtarting-point of fox-hunting as ſince practiſed in England. The three drawings Plate 43, No. 1, and Plate 44, are taken from a very curious little book of drawings printed at Lyons by Jean de Tournes, in 1556 (8vo.), without any text, but which had been uſed formerly by him in his printed books.

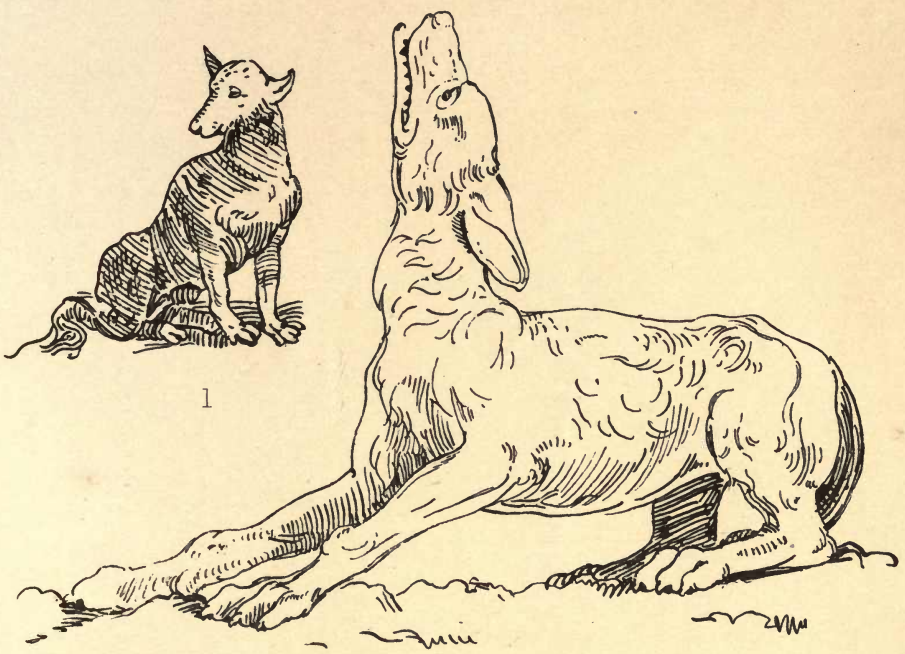
In Plates 45 and 46 are the dogs drawn by Boiſſard, and ſo beautifully engraved by Theodor de Bry. The following Plate (47) has drawings by Beckerweld (1626). Plate 48 is a fac-ſimile of the title-page of *The Diſcovery of Witches, in Anſwer to ſeveral Queries lately delivered to the Judges of Aſſize for the county of Norfolk* (London, 1647, 4to.), by Matthew Hopkins, to whom Butler alludes in his *Hudibras*, p. ii. canto 3. This Hopkins' ſecret to diſcover a witch was to throw the ſuſpected old woman in the water. If ſhe could ſwim and ſave herſelf of a watery grave, ſhe was ſure to be burnt as a witch; if drowned, ſhe was conſidered innocent of the heinous crime of witchcraft. Some relations of the numerous victims of Hopkins imagined that Hopkins could not diſcover the witches unleſs himſelf a wizard. In conſequence, they

reſolved to ſubject him to the water's trial, and as he could not ſwim and was drowned, they concluded he was, after all, a very poor wizard. Although Hopkins' imps are rather fantaſtical, dogs have been ſeen very like them, if their deviliſh appendages are taken away.

From a curious print of the time is taken (Plate 49) a butcher's dog, as known in 1652. The print accompanies the life of Hind, the great robber, and pretends to repreſent him when he was a butcher's boy. The dogs (Plates 50 and 51) engraved by W. Faithorne, are drawn from the illuſtrations of the Engliſh tranſlation of Homer, by John Ogilby (London, 1660, in folio). The laſt, but not leaſt, drawing (Plate 52) is from an engraving by Cornelius van Noorden (1683), in the Print-room of the Britiſh Muſeum.

ASSYRIAN FROM THE BRITISH MUSEUM.

ANTIQUE FROM THE BRITISH MUSEUM.



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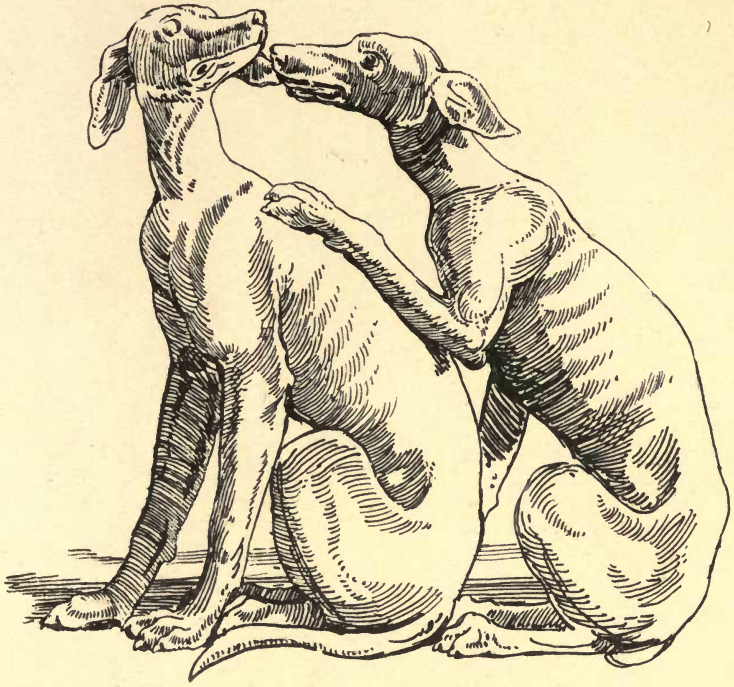

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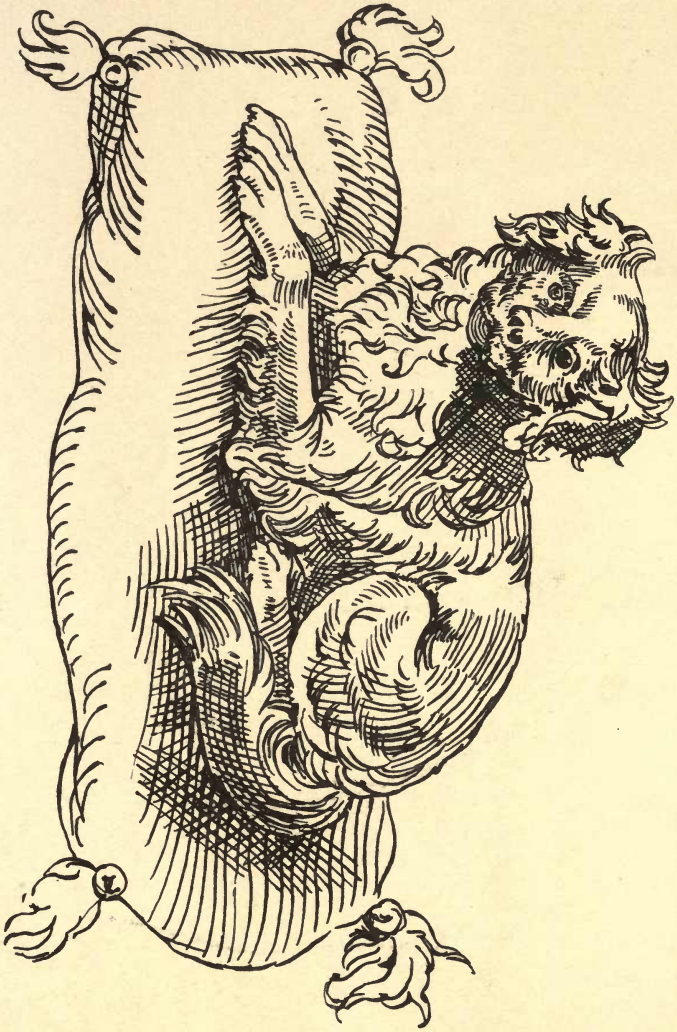
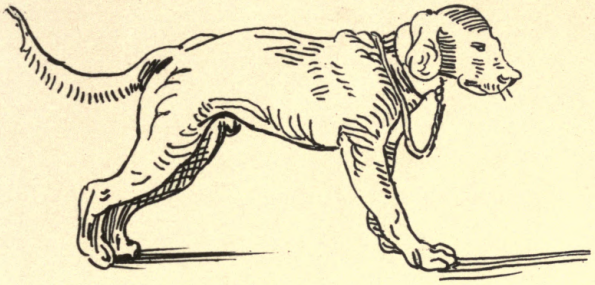
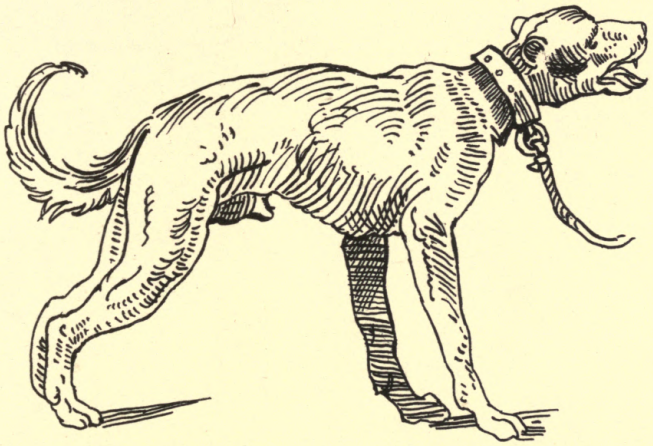
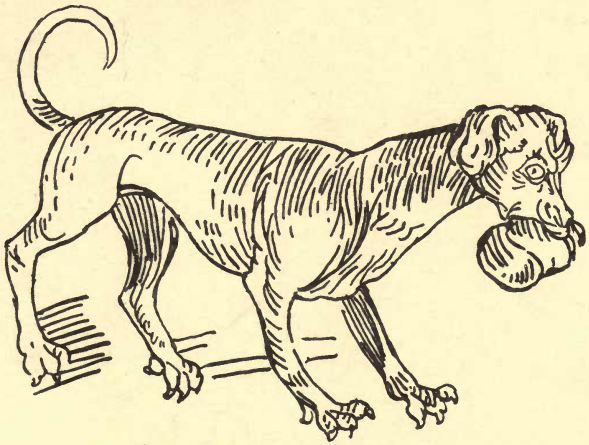


EARLY FRENCH MASTER, XVI½ CENTURY





EARLY GERMAN MASTER, XVTH CENTURY.



DIRECTORIUM HUMANE VITE - 1480.

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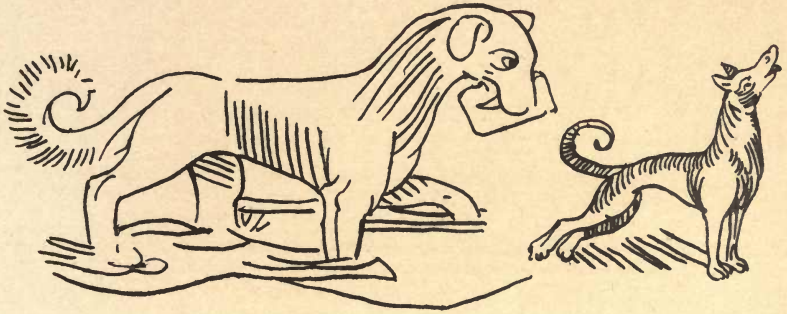
(1) BERGMANN VON OLPE, 1494 (2) ANT. SORG. 1475.

(3) FUST & SCHŒFFER 1457

J. B. VON OLPE, 1494.



JACOB. DE PHORTZHEIM, BASLE, 1501

JACOB. DE PHORTZHEIM, BASLE, 1501.

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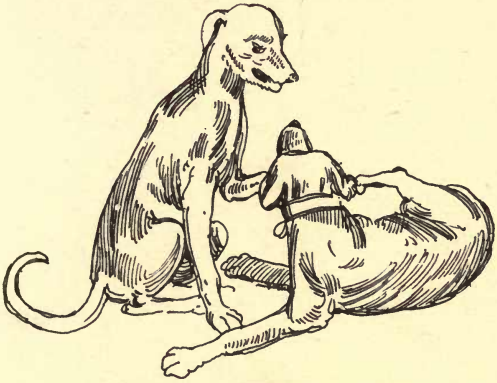
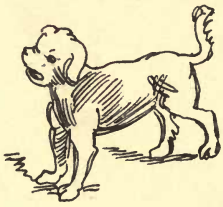
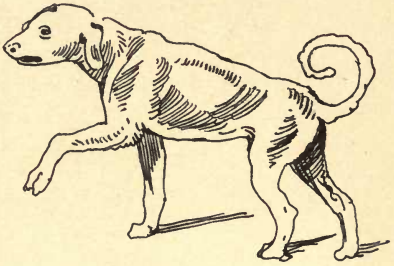
1 FROM A M.S. IN THE BIBLIOTH. ROY. PARIS.

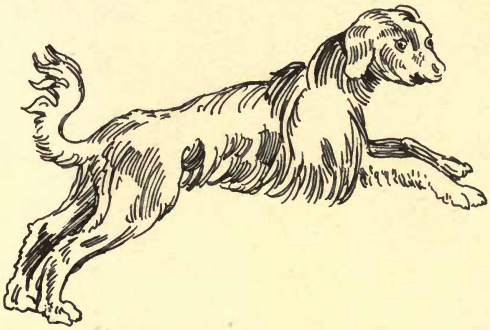
(2) NÜRENBERG CRONICLE, 1493. (3) WYNKYN DE WORDE, 1496.



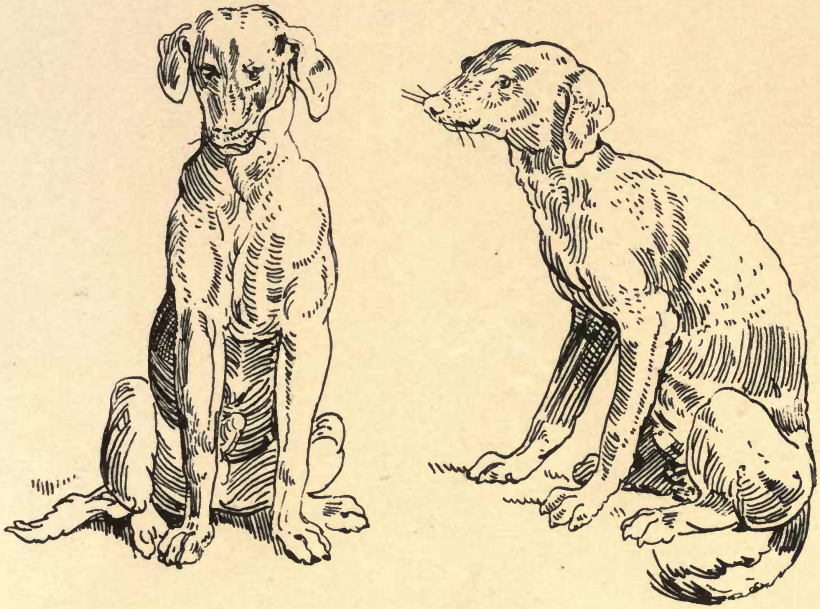


ISRAEL VAN MECKENEN, 1482–1498.

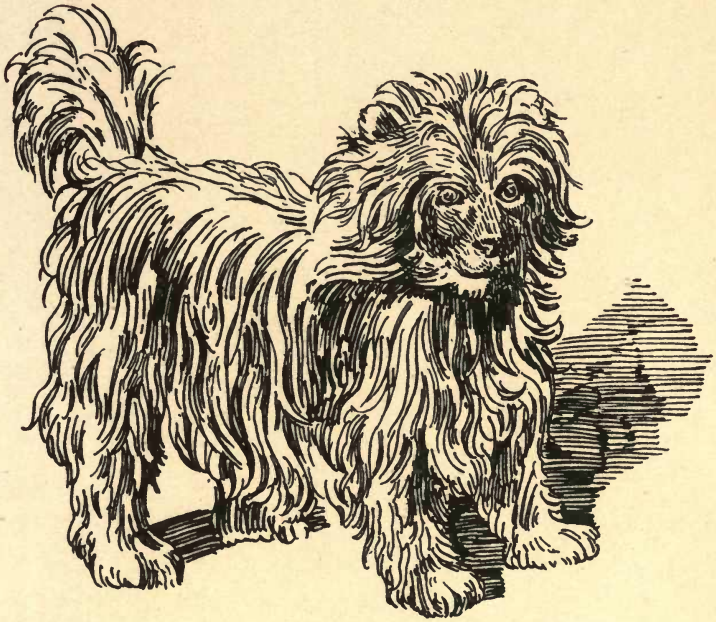




ISRAEL VAN MECKENEN, 1482 – 1498.

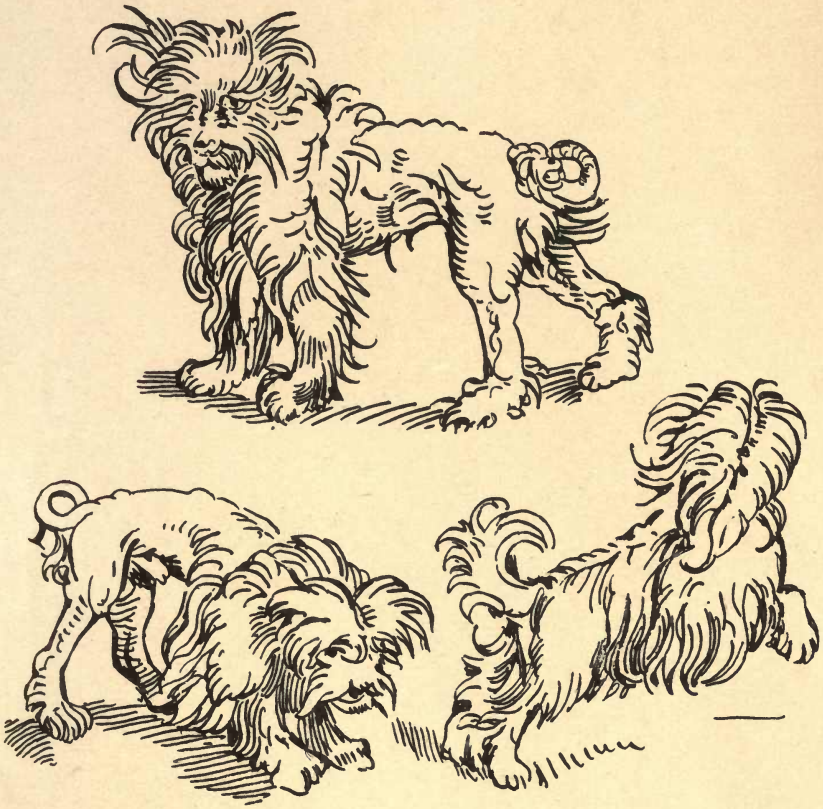


ALBERT DÜRER, 1471 – 1528.



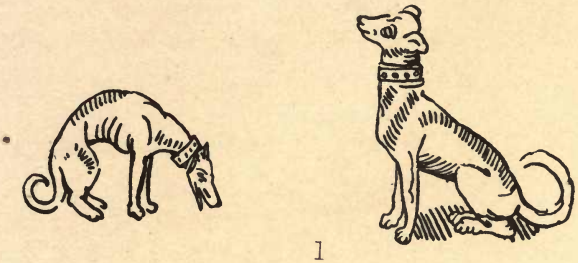
JOHN VAN EYCK, 1440.

ALBERT DÜRER, 1471-1528



ALBERT DÜRER, 1471–1528.

ALBERT DÜRER. 1471 - 1528.



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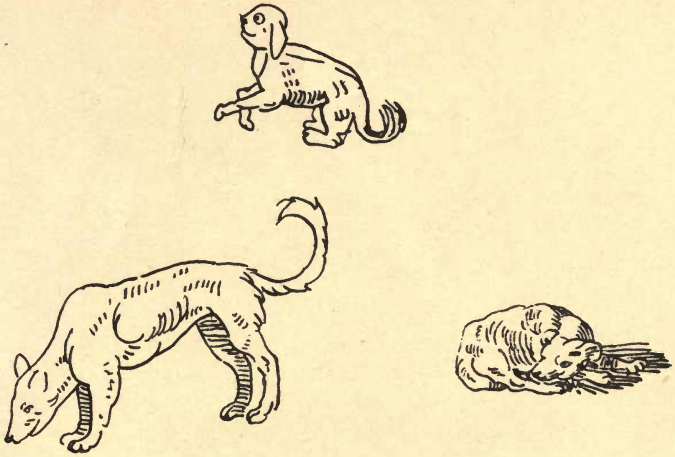

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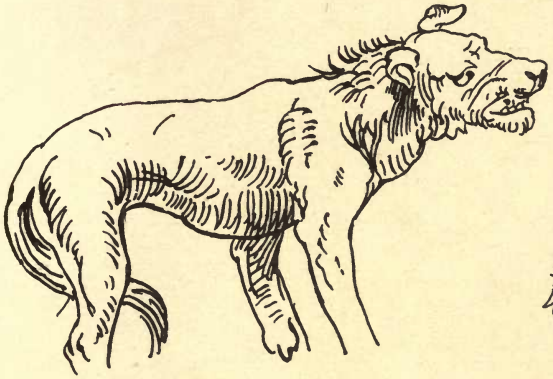
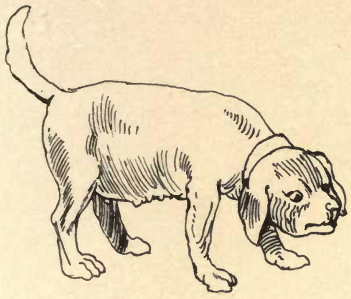
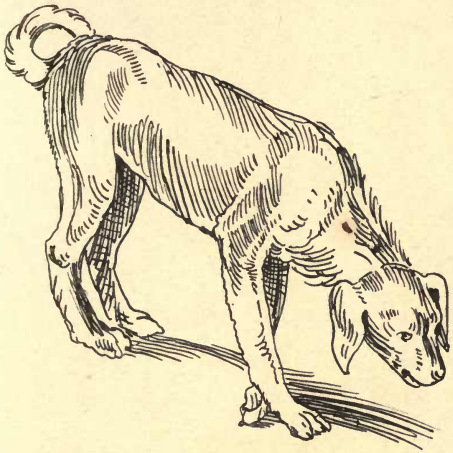
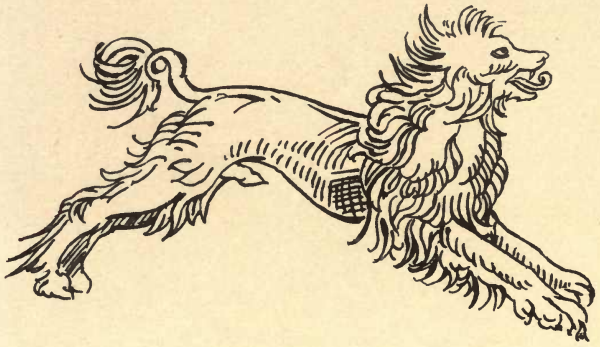


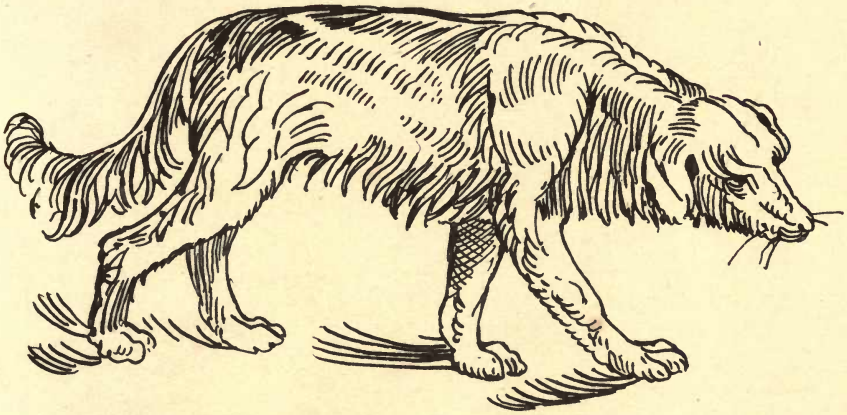
LUCAS CRANACH, 1470 – 1553.



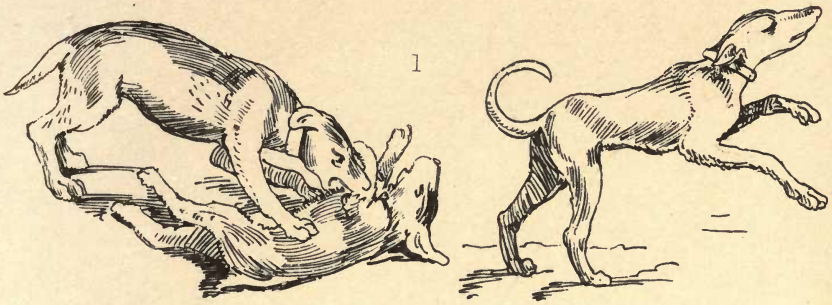


LUCAS VAN LEYDEN, 1516.





H. BURGKMAIR, 1518.



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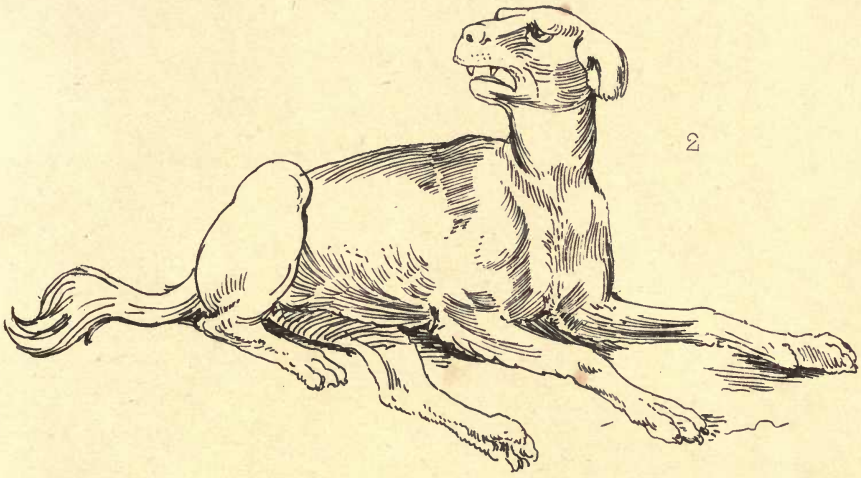

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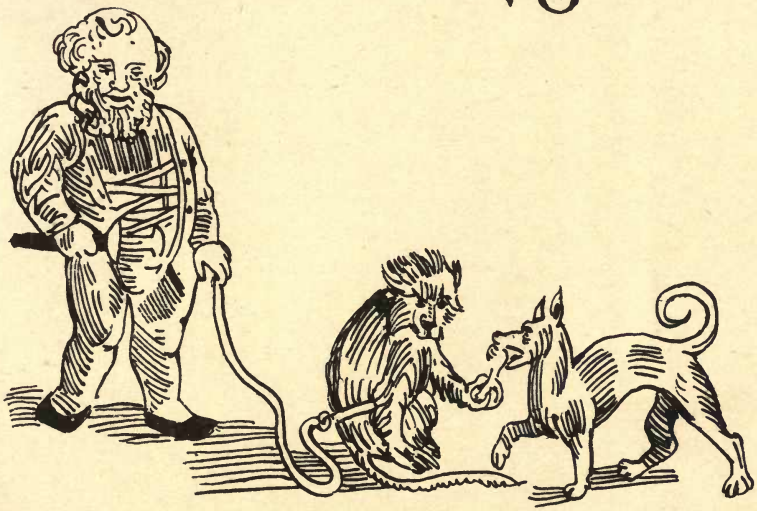
(1) ROBETTA - 1520. (2) BENEDETTÓ MONTAGNA. XVI cv

URS GRAF, 1507.

VG



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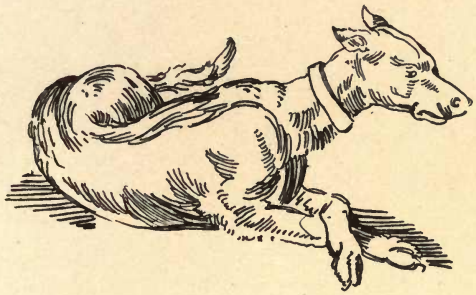
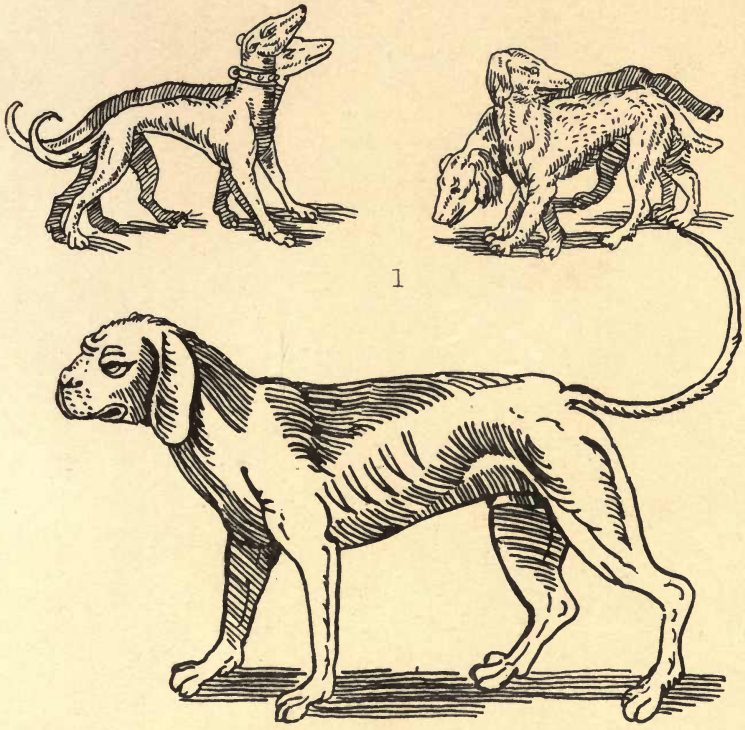


MARTIN DE VOS, 1579 - 1586.

GEO. TURBERVILLE, 1575.



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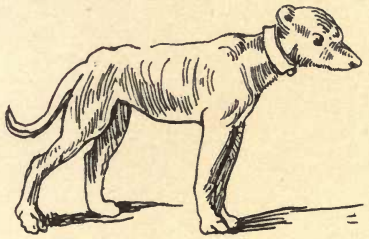
(1) GEO. TURBERVILLE, 1575. (2) Dº 1611

GEO. TURBERVILLE, 1575.



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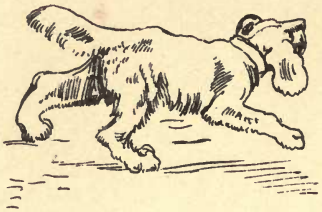

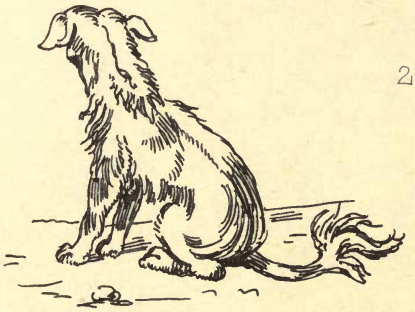

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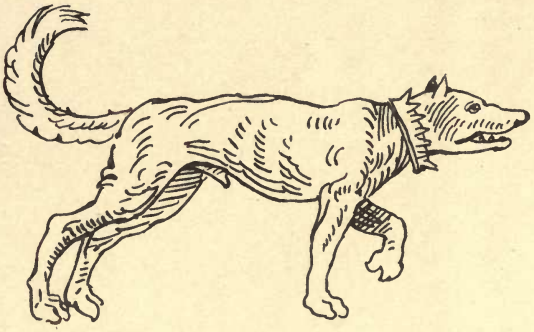
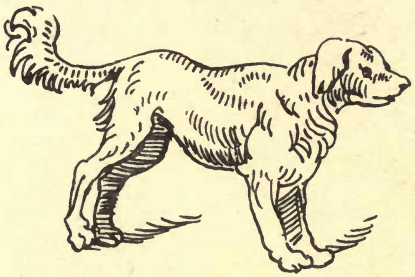
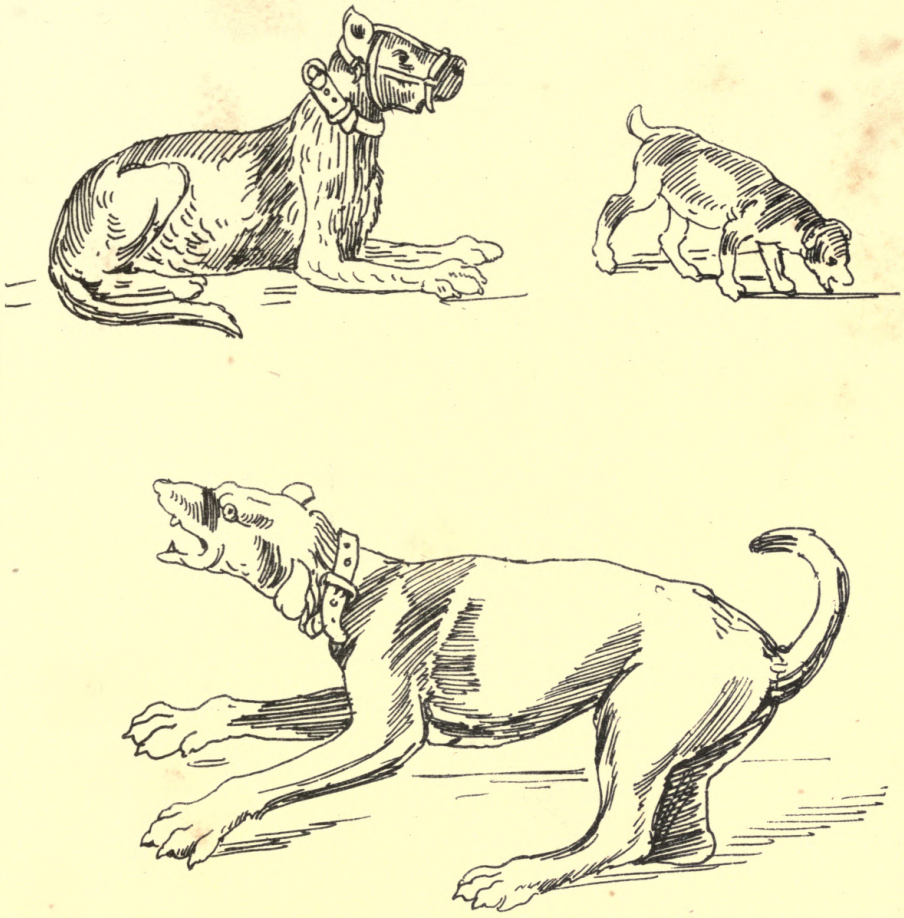




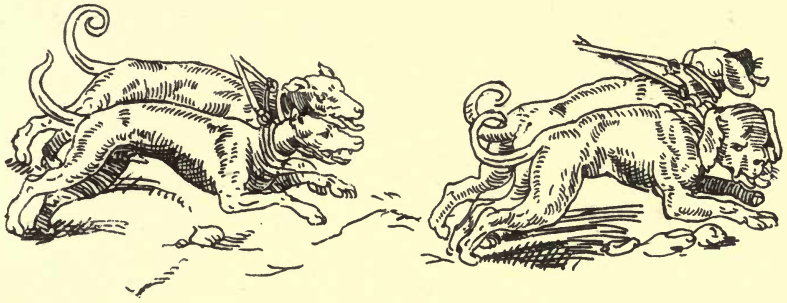
HANS SCHAEUFLEIN, 1520.

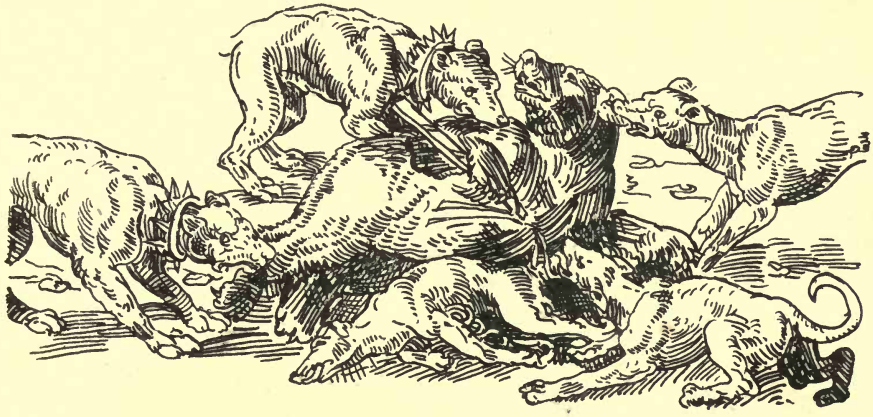
RICHARD PYNSON, 1521.



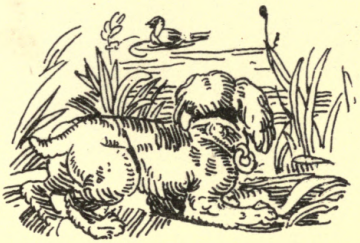
NICOLETTI DA MODENA, 1536.

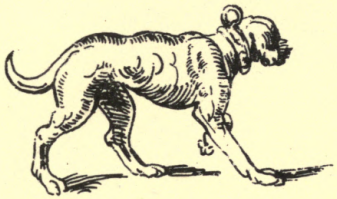
(1) J. AMMON, 1575. (2) J. HOFFER, 1560.

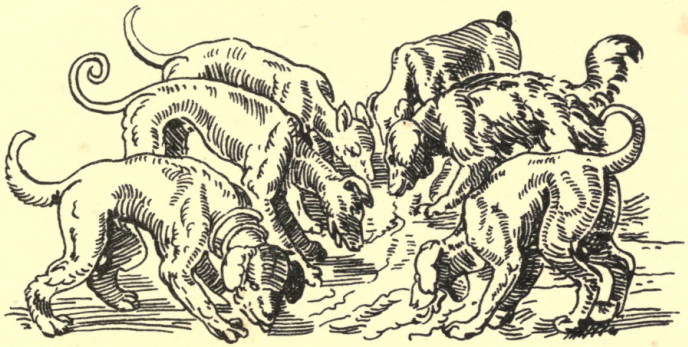




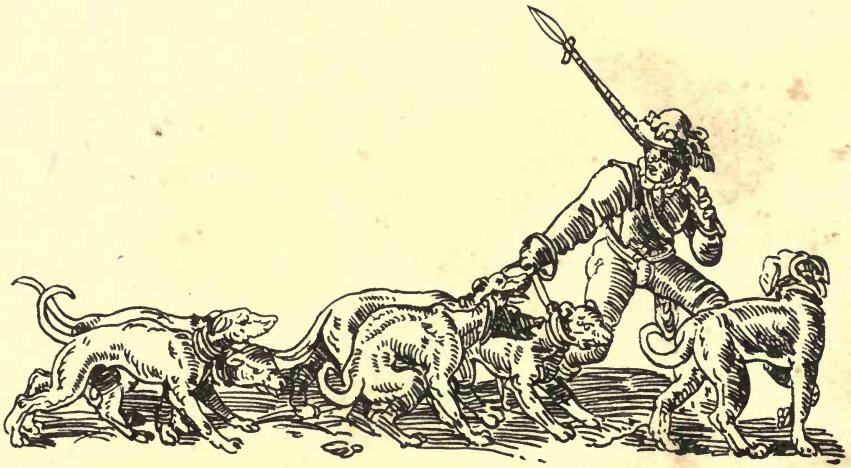
JOST AMMON, 1575.







JOST AMMON, 1539. 1591.



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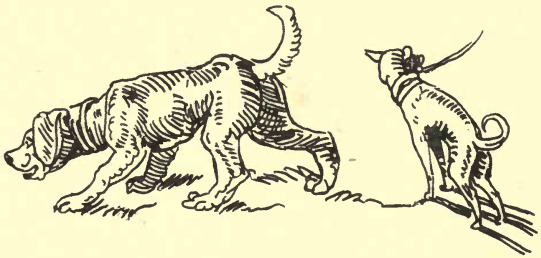

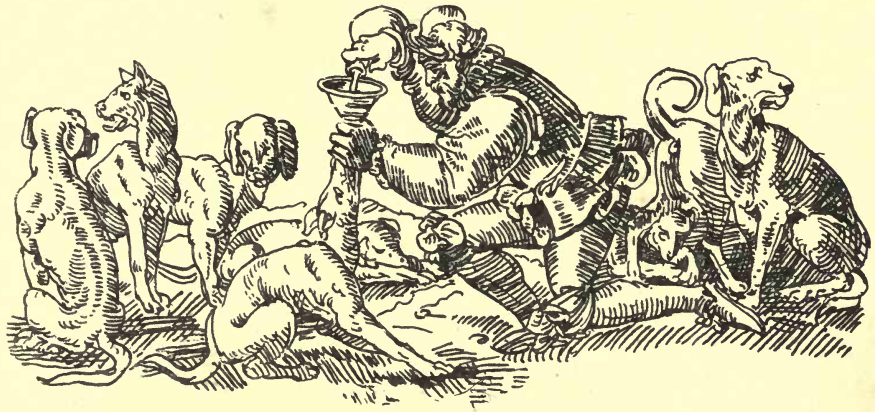

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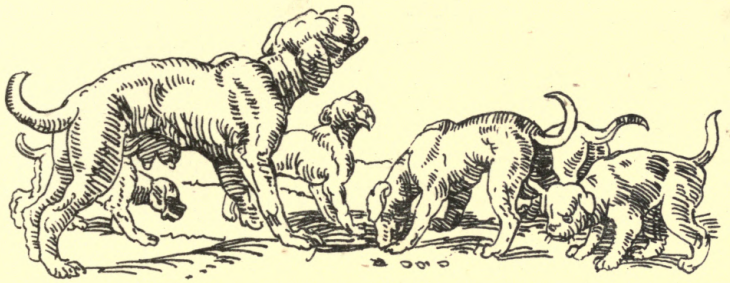

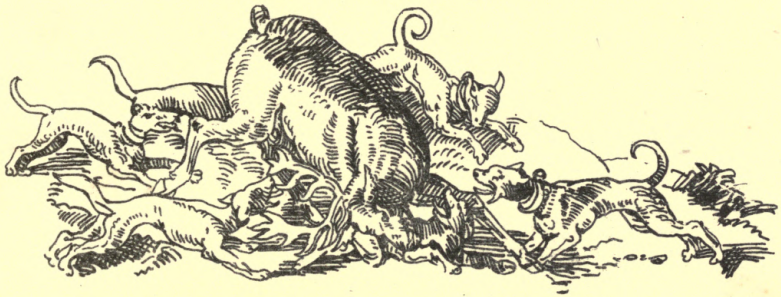

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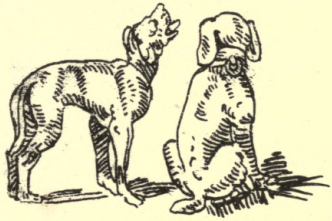

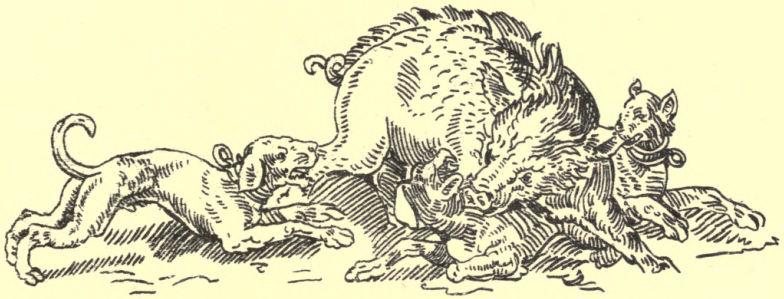

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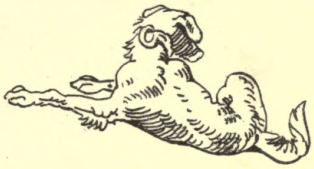

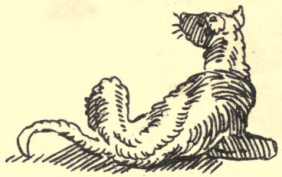

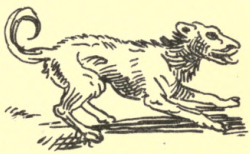

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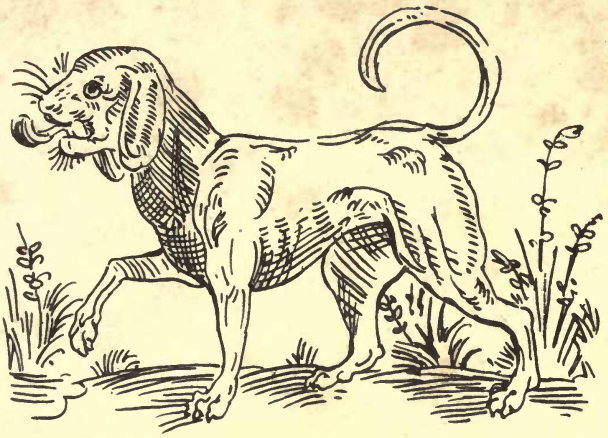

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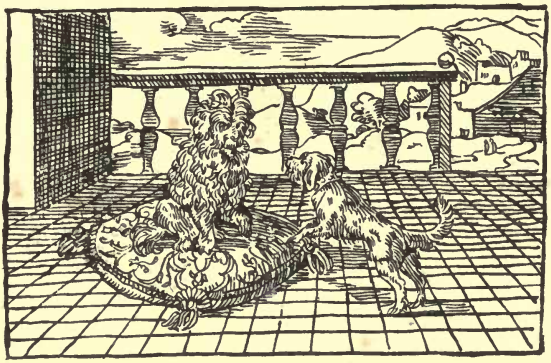
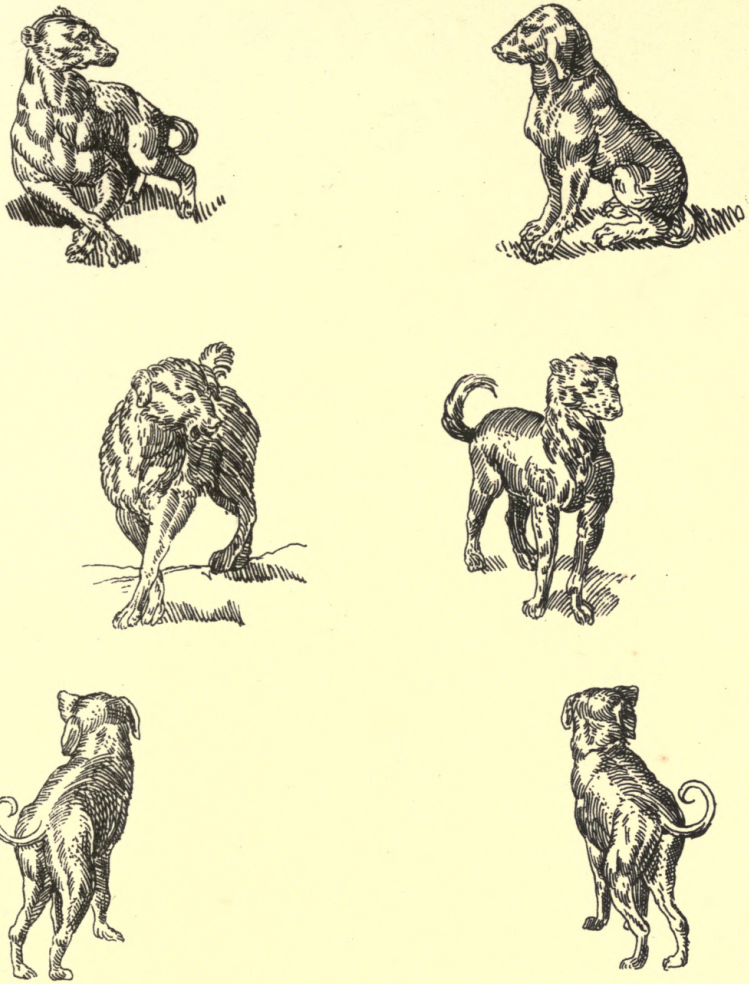
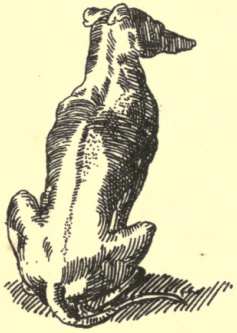
(1) TH: COKAINE, 1591. (2) IAN DE TOVRNES, 1556.



IAN DE TOVRNES, 1556.



TH. DE BRY, 1647.



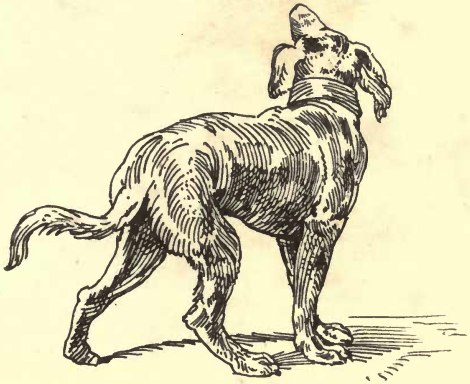
TH DE BRY, 1647.

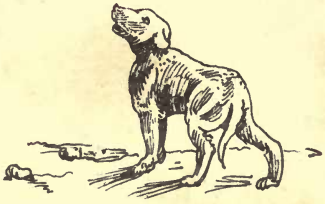
BECKERVELD, 1626.

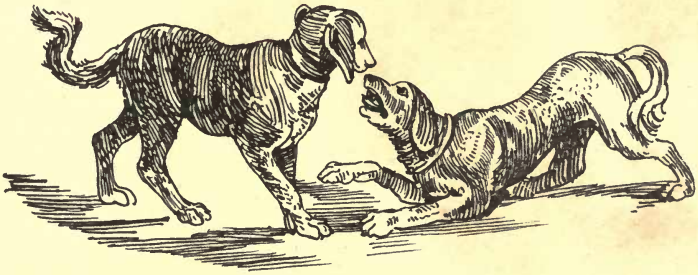
MATTHEW HOPKINS, 1647.

FROM HIND, THE GREAT ROBBER, WHEN HE WAS A BUTCHER'S BOY. 1852.

WILLIAM FAITHORNE, 1660.







WILLIAM FAITHORNE, 1660.

CORNELIUS VAN NOORDEN, 1683.

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